



Current Exhibitions

Cover: Joining the museum collection is this bronze Jain deity from medieval India. See page 4.



This gold pendant set with rubies, emeralds, and pearls is in "Treasury of the World": Jeweled Arts of India in the Age of the Mughals (later 16th–1st quarter 17th century, The al-Sabah Collection).

"Treasury of the World": Jeweled Arts of India in the Age of the Mughals

North Exhibition Gallery, through May 19

More than 300 items of royal adornment, ceremonial weapons, and other extraordinary objects

Photography Transformed: Selections from the Metropolitan Bank & Trust Collection

Galleries 109–112, through April 28

A unique opportunity to see this collection, which includes recent mural-sized work in color

Visions of India: Photographs by Ram Rahman

Galleries 104–105, through May 8

A penetrating examination of contemporary India

Travel Photography: Early Images of India

Gallery 103, through July 17

India from the mid 19th century to today

From the Director

Dear Members,

You will notice we have added four pages this month so that we may list some important groups of museum supporters. Please join me in thanking them for their generous ongoing contributions.

Be sure to see *"Treasury of the World":*

Jeweled Arts of India in the Age of the Mughals, celebrating the opulent art of the Mughal dynasty in 16th- and 17th-century India, through May 19. For an invigorating contrast, visit the South Galleries to see *Photography Transformed: Selections from the Metropolitan Bank & Trust Collection*, gathering key works (many of them very large or incorporating multiple images) by major contemporary photographers of the past 15 years. Don't miss either exhibition.

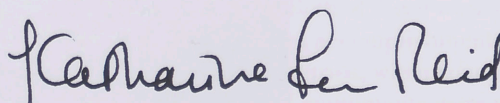
Finally, I am pleased to report on exciting progress in our facilities master plan. The key element at this phase has been to enlist as much public opinion as possible: the museum, while a private institution, is also one of Cleveland's greatest civic assets. We were delighted that Cleveland Public Art offered to conduct a series of focus groups and a public forum in order to examine our project from this civic perspective. Over the course of the winter months, CPA director Lillian Kuri arranged focus groups with community leaders, tourism professionals, teachers, and elementary and high-school students. Common themes: the museum needs a more dramatic and welcoming entrance; the organization of the collection and the layout of the galleries need to be clarified; visitors

desire more natural light, both for the atmosphere it creates and for orientation; general visitor amenities should be enhanced; the distinguished architecture of the 1916 building should be celebrated as the "centerpiece" of the museum complex, and the striking 1971 Marcel Breuer addition should be respected as well. These ideas echo what we have heard in our own research over the past few years.

In a free forum on February 12 at the Ohio Theatre, architect Rafael Viñoly offered a preliminary design solution to our complex challenges. The wonders of technology allowed us to have a video camera looking down over Rafael's shoulder as he sketched his ideas on a drafting table; these were, in turn, projected on a large screen for the audience literally to see his ideas take form. A lively panel discussion and question-and-answer session followed to make this a truly inspiring evening. Check www.clevelandart.org for a related Web site feature.

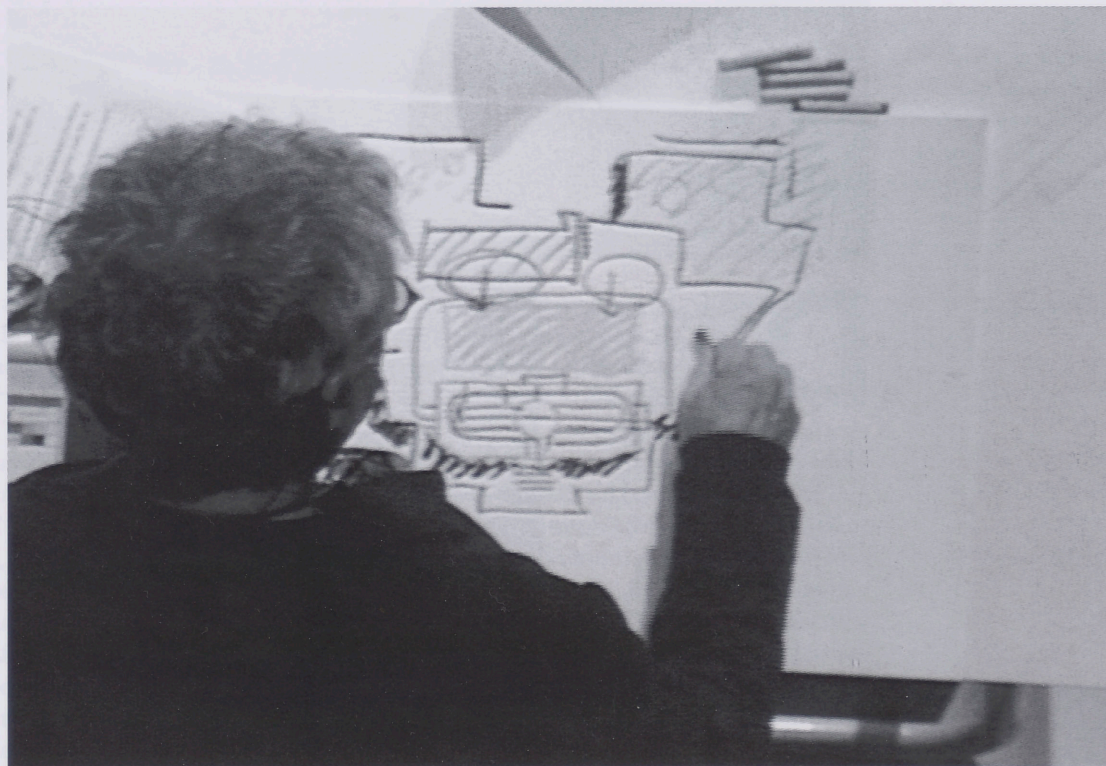
I encourage you to make your own comments on this project via e-mail at Cleveland Public Art's Web site, www.clevelandpublicart.org. An article in next month's *Members Magazine* will tell you more about this exciting process.

Sincerely,



Katharine Lee Reid, Director

As viewed through an over-the-shoulder video camera: Rafael Viñoly sketches during the February 12 public forum at the Ohio Theatre, sponsored by Cleveland Public Art.





A Classic Jain Bronze

ACQUISITION

As a rule, Jinās are shown naked—in reference to their renunciation of worldly goods. Here, however, he wears a skimpy loincloth around his waist, which indicates that this image was worshiped by Jainism’s Svetambaras (“white clad”) sect, instead of the Digambaras (“sky clad”) sect whose images wear no clothing at all. Made of bronze, and seated on a base richly embossed with silver inlay, this Tirthankara dates from the tenth to 11th century (61.5 x 49.5 x 36.8 cm, Severance and Greta Millikin Purchase Fund 2001.88).



During the sixth and fifth centuries BC in India, dissatisfaction with the growing power of the Hindu priests, or Brahmins, provided fertile ground for the creation of two new religions: Jainism, founded by Mahavira, who lived from roughly 540 to 468 BC, and Buddhism, named for the historical Buddha (c. 563–483 BC). While each religion developed its own particular characteristics, their metaphysics and many beliefs maintained a common ground with Hinduism—including achievement of the eternal paradise through meditation leading to enlightenment. Both Jainism and Buddhism (in its early Hinayana version) are nontheistic religions, denying the existence of God per se. Their deities symbolize enlightened beings whose example is

meant to inspire believers in following their path toward salvation rather than worshipping them. In Jainism the most common deities are *Jinas* (meaning “liberator” or “victor”), also known as *Tirthankaras* (“holy men”). As the name implies, they are beings who through enlightenment are liberated from the cycle of rebirth.

This new Cleveland Museum of Art acquisition represents one of the 24 Jinās, though its lack of attributes makes it impossible to determine which one. This is not surprising, since most Jina figures look alike; only a few of them have a specific cognizance, as for example, Ādinātha (the first Tirthankara), who has long hair falling in strands to his shoulders, or Parshvanatha (the 23rd Tirthankara), who is depicted with a serpent’s hood

spread over his head. Others display a fairly standard set of features.

Most frequently, Jina images are shown seated, cross-legged, in the posture of meditation (*dhyana-sana*) with their hands resting in their lap (*dhyana mudra*) and their palms turned upward. Sometimes they may be depicted standing, as is the case with the museum's Parshvanatha image shown on this page. Regardless of their position, they display identical characteristics: broad shoulders and a massive tapering torso with the diamond-shaped auspicious symbol (*srivatsa*) in the center of the chest. They have long fingers, as well as elongated, highly stylized arms and legs. The head has a round face, with the eyes' irises inlaid in silver and the pupils once set with crystals or precious stones.

The hair, in curls, is short-cropped with a small protrusion at the top of the head. The penetrating, rather stern facial expression conveys self-assurance, wisdom, empathy, and compassion. In our seated image, the expression is particularly captivating.

Jain bronzes of such monumental scale and proportion are rare in general, while this one represents artistically an especially accomplished example. What makes it so entrancing is the skillful blending of the spiritual expression and the great sculptural sensitivity with which the artist has rendered the bulges of the stomach muscles and articulated such details as the toes and fingers. It was customary that images of this type would have halos (*prabha*), as indicated by the prongs on the back. These halos usually were cast separately and then attached to the image, frequently being multi-figured and highly decorative. In this case it is missing, which helps the viewer to concentrate attention on the figure's bold power.

This superb bronze is particularly meaningful for the museum's collection, which has a very modest representation of Jain sculpture—the only other notable example being the stone image of the standing Parshvanatha. Both of these works represent the period of greatest accomplishment in Jina art: the ninth to 11th centuries, when some of the finest Jain sculpture and monuments were produced in India, as documented by such temples as those at Mt. Ābu in Rajasthan (probably the area where our bronze Jina originated), Khajuraho in Madhya Pradesh, or Srivana Belgola in Karnataka. While the Parshvanatha image may be slightly earlier (ninth century), the bronze figure dates from the tenth century or no later than the early 11th century. This classifies it as one of the earliest bronzes of this “classical” phase of Jain art and one of its most accomplished examples.

■ Stanislaw J. Czuma, George P. Bickford Curator of Indian and Southeast Asian Art

Carved in central India during the ninth century, this sandstone stele depicts Parshvanatha, the 23rd Jina, who is easily identified by the serpent's hood above his head (160.7 x 67 cm, John L. Severance Fund 1961.419).





A New Face for African Art

In January, the museum welcomed Constantine Petridis as assistant curator of African art. The new position (a joint appointment with the art history and art department of Case Western Reserve University) brings to the museum the first specialist in African art since the late 1980s, when then Cleveland State University curatorial consultant Henry Drewal oversaw the last reinstallation of the African galleries. "Three things attracted me to this position," says the new curator. "It is a major museum with a wonderful international reputation. The African collection is strong, but it has not received a lot of attention lately and thus it has great, unfulfilled potential. And the joint appointment with the university is very unusual; usually in such an arrangement one is an adjunct professor, but here it is a full professorial appointment. Teaching is very important to me."

Born in Etterbeek, Belgium, Petridis earned his B.A., M.A., and Ph.D. at Ghent University between 1989 and 1997, after which period he also completed two fellowships at the Metropolitan Museum of Art in New York. What began as a general interest in art quickly evolved into a fascination with non-Western art, particularly that of Africa.

"Since you're talking more about living cultures and living people, there is more opportunity to explore the context," says Petridis. "You have to take the opinions of the creators and the users into account, so there is much more interpretation and mediation involved in the process." Belgium's history of colonial involvement with sub-Saharan Africa provided a natural link, and Petridis traveled twice to the Democratic Republic of the Congo while working on his doctorate. "I spent a lot of time with the Luluwa people, but not as much as an anthropologist would, and not as much as I would have liked. This was at the end of the Mobutu period [referring to the notorious former Zairean president Mobutu Sese Seko], and it was not practical to do any kind of research there. So I did a lot of work in Belgium, searching through French and Flemish archives of material collected and written by missionaries and colonial officials. A lot of this had never been researched before."

Between studying works of African art from an aesthetic and art historical perspective, reading firsthand how Westerners perceived African cultures a century and more ago, and learning directly from his experiences with the Luluwa people,



Sub-Saharan Africa is known for its masking traditions. Colorful masks of the Bwa people were worn during performances at important events of village life. The horns and muzzle identify this early 20th-century example as representing a buffalo (wood and fibers, Burkina Faso, Gift of Katherine C. White 1969.2).



This well-preserved human head made of fired clay, which was probably once part of a life-size seated figure, is in a style associated with the archaeological site of Nok in Nigeria. The Nok culture produced the earliest known forms of sculpture in sub-Saharan Africa (600 BC–AD 250, Andrew R. and Martha Holden Jennings Fund 1995.21).

Constantine Petridis in the African gallery, scheduled for reinstallation next year



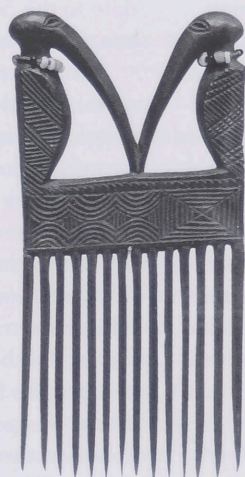
The Chokwe people are the most renowned producers of carved combs and hairpins in Central Africa. This example was acquired by the museum in 1915, a year before the institution opened its doors to the public. Combs like this one were handed down from generation to generation as a lasting memorial to the comb's first owner (wood and beads, late 19th–early 20th century, Angola or Democratic Republic of the Congo, The Harold T. Clark Educational Extension Fund 1915.453).

Petridis has developed a multifaceted view of the art of Africa, and that understanding will shape his work with the collection here. “The goal will be the reinstallation of the collection so that interpretation and the presentation of cultural context can be integral to the design. The challenge is to provide information to help viewers understand the works. I would still give priority to the object itself [as an aesthetic statement]. This is an art museum, so these objects should not be treated any differently

than other works of art. African art doesn’t need any more or less interpretation than Western art.”

At the moment, among the museums that best exhibit African art in this country are the National Museum of African Art in Washington, D.C., and the Metropolitan Museum of Art in New York, he suggests. “But it’s really striking to me how many American museums have fine collections of African art. In Europe, with the exception of the recently opened African art galleries at the Louvre Museum in Paris and at the British Museum in London, it might be found in a small number of ethnographic museums, but in this country it has enjoyed the status of real art for a long time. For example, the first African objects were acquired for the Cleveland collection even before the building officially opened to the public in 1916, and the museum has done a nice job of building the collection since then. It is a small collection, but it gives quite a good survey of African art and it contains a number of very strong objects. There are wonderful opportunities to advance what is here.”

■ Gregory M. Donley, Senior Writer/Designer, External Affairs





Wearable Wealth

ACQUISITIONS

Production of such buckles would have been costly and time-consuming. The garnets were split into thin slices, then cut to the desired shapes using templates and high-speed wheels—a highly specialized craft restricted to exclusive workshops. This buckle, retaining nearly all of its original garnets, is possibly the most magnificent specimen known to scholars. Even the flat loop contains inlays, an unusual and rich feature. Gold foil behind the translucent stones increases their brilliance, while cabochon “eyes” transform the buckle’s tongue into a snake-like monster (c. AD 525–60, 13.3 x 6.7 cm, Purchase from the J. H. Wade Fund 2001.119).

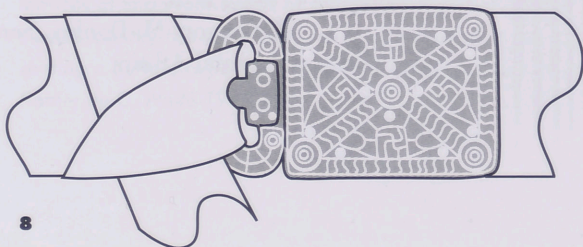


Worn by a woman to secure her tunic, a belt would have been looped through the buckle and tied in this manner. The end of the belt would have draped to the ankles.

From about AD 300 to 700, the European West was characterized by the so-called “barbarian invasions,” a term referring to the movement of various Germanic and Near Eastern peoples within the western Roman Empire. These Germanic tribes, composed of many ethnic groups with diverse customs and traditions, were not attracted to the monumental arts of architecture and sculpture until they had long settled an area. By contrast, the graves of these migratory peoples were filled with weapons, tools, and jewelry, often magnificently decorated. The art of the migration peoples is almost exclusively one of personal adornment—a portable art that followed men and women to their graves. The museum’s small collec-

tion of European Migration art has been significantly enhanced by two recent acquisitions: a Visigothic belt buckle and a pair of Alemannic fibulae, or bow-brooches. Both buckle and fibulae date to the 500s and were made for the exclusive use of women.

A product of Visigothic Spain, the superb monumental belt buckle is constructed of a sheet of gold foil applied over bronze and inlaid with red garnets, colored green glass, and mother-of-pearl. The primary decorative technique involved the fitting of carefully cut pieces of polished garnet into an intricate grid of compartments, or *cloisons*. The buckle’s rectangular plate contains a carpet-like geometric pattern arranged around a central stone. Belt buckles with large rectangular attachment plates have been discovered in cemeteries across Visigothic Spain. Their decoration varies; however, the finer examples are distinguished by their brilliantly inlaid semi-precious stones and



The primary decorative technique used in these cast silver fibulae is known as "chip carving," since it recalls carving in wood. It spread quickly within the late Roman Empire and was adopted by several Germanic tribes during the 400s. The designs include running spirals, rosettes, scrolls, and geometric patterns (AD 500s, 10.5 x 6.4 cm, Purchase from the J. H. Wade Fund 2000.119.1-2).



colored glass. These buckles are strikingly uniform in shape yet endlessly varied in surface design. No two are identical, perhaps a sign that they expressed the personal identities of their original owners.

A fibula was a garment clasp or fastener that functioned somewhat like a modern safety pin. Since buttons were not used in antiquity, fibulae were needed to keep a cloak or garment closed and in place. The newly acquired fibulae or bow-brooches are made of cast silver, which was then chased and engraved with abstract patterns, and gilded. A median ridge down the center of each is further embellished with a meandering "dot and vine" motif in niello (fused silver sulfide). Their design and ornamentation show that the fibulae were produced by a tribal confederation known as the Alemanni, which occupied the territories of modern Germany and Switzerland. By 600, as women's fashions changed, bow-brooches like

these no longer functioned as garment clasps, but were suspended on leather or textile bands from the belt as ornaments.

Two styles dominate the history of barbarian art: the polychrome style, whose origins are to be found among the Goths of the Black Sea, and the animal style, characterized by individual animal motifs such as birds' heads and griffins. Both styles are represented by these new acquisitions. Technically superb and in excellent condition, they provide welcome depth by expanding the Migration gallery's repertory of ornamental designs and decorative techniques.

■ Stephen N. Fliegel, Associate Curator of Medieval Art



Lectures

Art and Management: What Can We Learn from Each Other?

Wednesday, April 3, 6:30.

Cesar Pelli, architect of Toledo's Owens Corning corporate headquarters and Owens Corning CEO Glen Hiner discuss innovation in management and design. Second in a series cosponsored by CWRU's Weatherhead School of Management. Future rescheduled lecture: Frank O. Gehry and Peter B. Lewis, Wednesday, June 12, 6:00.

From the Woods

Wednesday, April 3, 1:00.

Dorothy Gill Barnes, basketry and sculpture artist. Sponsored by the Textile Art Alliance.

Some Went Down to the Sea in Ships: Mediterranean Seafaring in the Bronze Age (3000–1200 BC)

Wednesday, April 10, 7:30.

Shelly Wachsmann, Texas A&M University. Sponsored by AIA.

The Emperor's Choice: The World of the Great Mughals

Friday, April 12, 6:30.

Joellen DeOreo

The Annual Harvey Buchanan Lecture

Friday, April 12, 7:00.

The Meaning of the Cloth: The Tapestry and the Loincloth. Arthur C. Danto, Columbia University, art critic for *The Nation*. Sponsored by the CWRU Department of Art History and Art and the Cleveland Institute of Art.

Ohio Ceramics: The Missing Link

Wednesday, April 24, 7:30.

Dr. Margaret Carney. Trideca Society members free; guests \$10.

Gallery Talks

1:30 daily, Saturdays at 10:30 and 3:00, Sunday at 3:00, and Friday evenings at 6:00. Meet in the main lobby. The 1:30 talk on the first Sunday of each month is sign-language interpreted. Talks with special themes are noted here; other talks are general museum highlights tours.

Tomb Raiders: Egypt and China

Saturday, April 6, 10:30, Sunday the 7th at 1:30, and Wednesday the 10th at 1:30. Jean Graves

Photography Transformed

Wednesday, April 10, 6:30.

Tom Hinson, Curator of Photography

Art of the Andes

Wednesday, April 10, 1:30. Mary Woodward

Fancy Dress

Saturday, April 13, 10:30 and Wednesday the 24th at 1:30. Seema Rao

Floral Trails

Sunday, April 14, 1:30. Saundly Stemen

Photography Transformed: Photographs from the Metropolitan Bank & Trust Collection

Wednesday, April 17, 1:30 and Sunday the 21st at 1:30. Saundly Stemen

The Art of Writing

Saturday, April 20, 10:30. Mary Woodward

Animals in Egyptian Art

Saturday, April 27, 10:30. Frank Isphording

Objects of Grandeur

Sunday, April 28, 1:30. Kate Hoffmeyer

JEWELED ARTS OF INDIA TALKS



Dr. John Murray recorded this image, Taj Mahal, Back View of the Rest-House, with Figure, while traveling in India between 1858 and 1862. It is on view in *Travel Photography: Early Images of India* (albumen print from waxed paper negative, John L. Severance Fund 1999.215.1).

Luxury Crafts at the Court of the Great Mughal

Sunday, April 7, 2:00.

Robert Skelton, Esq., Keeper Emeritus, Victoria and Albert Museum, London

Paradise in Mughal Gardens

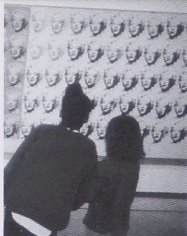
Sunday, April 14, 2:00.

Elizabeth Moynihan, architectural historian

Visions of Marble, Visions of Paradise: The Tradition of the Taj Mahal

Sunday, April 21, 2:00.

Catherine Asher, University of Minnesota



Parade the Circle Celebration

This year's parade is June 8. Presented by the museum and University Circle Incorporated, celebration day festivities also include entertainment and hands-on activities. Flyers are available in the lobby. For further information, call 216-707-2483.

Circle of Masks

Sunday, April 21, 1:00–4:00
The free kickoff event for parade season. From 1:00 to 3:15 artists Wendy Mahon, Angelica Pozo, and Mark Suguichi help you create your own Fragmentary Faces masks. In the interior garden court, In•let Dance Theatre, joined by students from the YARD, brings you *Dancing Detritus*; at 1:30 and 2:30 see *Out of the Woods*; at 2:00 and 3:00, *Within the City*; and at 3:30, *Salmagundi*, an audience interactive finale. Parade posters and T-shirts will be for sale.

Basic Parade Workshops

Guidance on creating your parade entry. A workshop pass (individuals \$25; families \$60 up to four people, \$12 each additional person) entitles you to attend all basic workshops; fee includes parade registration. Children under 15 must register and attend with someone older. Workshops begin April 26 and are Fridays 6:00–9:00, Saturdays 1:30–4:30, and Sundays 1:30–4:30 until the parade. Register for all workshops or the parade during any listed workshop. Watch for special workshop listings in next month's *Members Magazine*.

Volunteers

More than 100 volunteers are needed each year in advance and on parade day. Opportunities begin with the Circle of Masks Festival, continue through workshop sessions, poster and flyer distribution, and culminate on parade day. Call the Volunteer Initiatives office at 216-707-2593.

Adult Studios

All-day Drawing Workshop

Saturday, April 6, 10:30–4:00.
Sun-Hee Choi, instructor. Intensive class for beginners to advanced, sketching from figurative sculptures in the galleries. Limit 15. \$60, CMA members \$30; fee includes materials.

Family Express

Sundays, April 7, 14, and 28, 2:00–4:30.

Workshops are free, drop-in, hands-on, and designed for the entire family. *Sparkle, Shimmer, and Shine*: Use your imagination to create works of art that glitter and glow.



Explore 20th-Century Art

Modern and Contemporary Art: The 20th Century

Four Saturdays, April 6–27, 10:30–12:00.

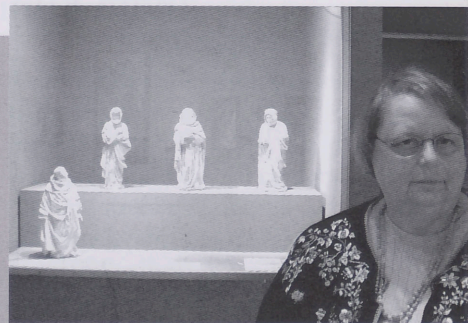
Independent scholar Lisa Robertson offers this historical overview of the artistic movements during the 20th century. \$70, CMA members \$50.

In gallery 214, *Three Mourners* from the Tomb of Philip the Bold, Duke of Burgundy stand along a riser above an unrelated fourth tomb mourner (alabaster, 1404–06, carved by Claus Sluter and Claus de Werve, max. h. 41.9 cm. Purchase from the J. H. Wade Fund 1940.128; Bequest of Leonard C. Hanna Jr. 1958.66–67).

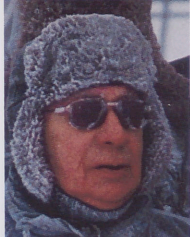
PERSONAL FAVORITE

"There is nothing else quite like these figures," says slide librarian Sara Jane Pearman. The *Three Mourners from the Tomb of Philip the Bold* were originally carved in alabaster to adorn the tomb of Philip, Duke of Burgundy, a great patron of the arts who lived from 1342 to 1404. "The figures represent the duke's funeral procession from Belgium to Dijon. The Dutch artists, Claus Sluter and his nephew Claus de Werve, created something entirely new with these statuettes, which were carved just as naturalism made its way north. You can see striking bits and pieces of realism. Real bodies seem to move under the drapery. They turn and move in space. Each figure is a distinct individual with a natural expression; if you met these guys on the street, you'd recognize them."

"The artists were intrigued by the qualities of a new kind of heavy wool cloth, and they show it off in



the drapery here. Look at the ruff of the arm in the middle figure and you'll see lamb's wool—shearling, just like you'd find on a jacket cuff today. It was revolutionary to incorporate such naturalism into tomb sculpture." The figures very nearly did not make it to the present day. "The tomb was dismantled during the Revolution in 1791, but fortunately somebody must have liked the mourners and they were saved and sold." Today, the tomb is reconstructed in Dijon, with 38 of the 41 original figures (and three plaster casts of the Cleveland sculptures).



FILM

New Nonfiction

Five acclaimed new documentaries, all Cleveland premieres. Each program \$6, CMA members \$4.

Jung (War): In the Land of the Mujaheddin

Wednesday, April 3, 7:00.

Sunday, April 7, 1:30.

(Afghanistan/Italy, 2001, color, subtitles, projected video, 114 min.) directed by Alberto Vendemmia and Fabrizio Lazzaretti. Shot in a region north of Kabul in 1999 and 2000, this is an unflinching look at Afghanistan's civil war between Taliban and Northern Alliance fighters. In it, an Italian doctor, a British nurse, and an Italian journalist try to establish a hospital on the front lines.

Saudade do Futuro

Wednesday, April 10, 7:00.

(Brazil, 2001, color, subtitles, 35mm, 94 min.) directed by Cesar Paes. São Paulo street musicians—



Cool and Crazy

all Nordestinos—are profiled in this study in contrasts: rural and urban, tradition and modernity, poverty and wealth, discrimination and acceptance.

Double Feature!

Sunday, April 21, 1:30.

Millay at Steepletop

(USA, 1968, b&w/color, projected video, 30 min.) directed by Kevin Brownlow.

The Man Who Bought Mustique

(Britain/USA, 2000, color, projected video, 78 min.) directed by Joseph Bullman. Two fascinating portraits. The first captures poet Edna St. Vincent Millay, subject of the best-selling biography *Savage Beauty*, at her upstate New York farm. The second profiles Lord Glenconner (Colin Tennant), a haughty British aristocrat who bought the Caribbean

island of Mustique in 1958 and turned it into a jet-set playground for the rich and famous (from Mick Jagger to Princess Margaret) during the sixties and seventies.

Cool and Crazy

Friday, April 26, 7:00.

Sunday, April 28, 1:30.

(Norway, 2001, color, subtitles, 35mm, 105 min.) directed by Knut Erik Jensen, with the Berlevåg Male Choir. This "Arctic *Buena Vista Social Club*" profiles the 30-member multigenerational men's choir in the remote Norwegian fishing village of Berlevåg. Brutal weather, a battered economy, and a shortage of women have prompted these men to turn to music (and become Norway's most sought-after musical performers in the process).

India Film Series

Four India-themed films to complement *Jeweled Arts of India*. Each film \$6, CMA members \$4.

Asōka

Friday, April 12, 6:00.

(India, 2001, color, subtitles, 35mm, 173 min.) directed by Santosh Sivan, with Shah Rukh Khan. One of the year's major Bollywood films, this lavish historical epic—with songs, dances, and sweeping action—focuses on the ruler who ascended to the throne of Magadha in the third century BC, waged war against neighboring kingdoms, and later renounced violence, converting to Buddhism.

Bombay Eunuch

Sunday, April 14, 1:30.

(USA, 2001, color, subtitles, projected video, 71 min.) directed by Alexandra Shiva, Sean MacDonald, and Michelle Gucovsky. Eye-opening exploration of India's secretive subculture of eunuchs, or hijras, once revered but now societal outcasts reduced to begging and prostitution. Cleveland premiere.

The Chess Players

Wednesday, April 17, 6:45.

(India, 1977, color, subtitles, 35mm, 129 min.) directed by Satyajit Ray, with Sanjeev Kumar, Saeed Jaffrey, and Richard Attenborough. In Mughal India, two nawabs play endless games of chess, and a king writes poetry and listens to music, while their kingdom falls to the British. A little-

known comic gem from India's most celebrated filmmaker. New print courtesy of the Satyajit Ray Film and Study Center at the University of California Santa Cruz.

ABCD

Wednesday, April 24, 7:00.

(USA, 1999, color, 35mm, 105 min.) directed by Krutin Patel, with Madhur Jaffrey. A widowed Indian woman living in New Jersey tries to arrange marriages for her two Indian-American children, both young urban professionals. This sensitive, award-winning drama addresses many of the conflicts and frustrations facing first-generation Indian-Americans. The title initials stand for "American-born confused desi." Cleveland premiere.



Asōka



Gala Music Series

Czech Nonet

Wednesday, April 24, 7:30.

Jiří Hurník, violin; Jan Nykrýn, viola; Simona Hečová, cello; Radovan Heč, contrabass; Jiří Skuhra, flute; Jiří Krejčí, oboe; Aleš Hustoles, clarinet; Pavel Langpaul, bassoon; Vladimíra Klánská, horn. Formed in 1924 at the Prague Conservatory, the virtuosic Czech Nonet offers works by Lutoslawski (*Dance*



Czech Nonet

Preludes); Martinů (*Nonet*); Jaroch (*Children's Suite*); Brahms (*Serenade in D Major, Op. 11*). \$20 or \$18; CMA and Musart Society members, seniors, and students \$16 or \$14;

special student rate at the door only \$5. Preconcert lecture by Richard Rodda at 6:30 in the recital hall.

Performance

For event tickets, visit or call the Ticket Center, 216-421-7350 or 1-888-CMA-0033.

Jazz Poet on Broadway:

A Kurt Weill, Langston Hughes Collaboration

Friday, April 5, 7:00.

This collaboration between the museum and Tri-C college celebrates the centenary of poet Langston Hughes's birth. In 1947, Hughes joined composer Kurt Weill and playwright Elmer Rice as lyricist of the operatic work *Street Scene*, a stirring 24-hour slice-of-tenement-life in New York City. Cleveland saxman Ernie Krivda joins Swing City and host/narrator Bill Rudman of WCLV. This concert is presented as part of JazzFest Cleveland.

Nia Coffee House

Fridays, April 5, 12, and 26, 6:00–9:30.

The Kwanzaa principle of Nia refers to a sense of purpose in building community. Music, poetry, and open microphone in the Museum Café.

Musart Series

Afternoon of Harpsichord Music

Thursday, April 4, 2:00.

Harpsichord and string students from the Cleveland Institute of Music team up in the garden court to present works by J. S. Bach.

University Circle Wind Ensemble

Sunday, April 7, 2:30.

Gary Ciepluch, director with Karel Paukert, organ and Gerardo Teissonnière, piano. Works by Montague, Stravinsky, and others.

David Leisner, guitar

Sunday, April 14, 2:30.

Leisner invented a revolutionary playing technique to overcome a hand injury and has returned to performing and recording. Works by Villa-Lobos, J. S. Bach, and others.

Beethoven Piano Sonatas

Wednesday, April 17, 7:30.

Cleveland Institute of Music professor Daniel Shapiro illuminates these beloved works in words and music.

Viola Extravaganza with Members of the Cleveland Orchestra

Friday, April 26, 7:30.

Several members of the viola section of the Cleveland Orchestra offer a benefit concert for the Ohio Viola Society's scholarship fund for aspiring young violists. No viola jokes here, folks, just outstanding musicians playing works by J. S. Bach, Villa-Lobos, and others. General admission \$15; CMA members, senior citizens, Ohio Viola Society members, and students \$8.

Homage to J. S. Bach:

Janina Ceaser, harpsichord with Karel Paukert, organ

Sunday, April 28, 2:30.

The curator and harpsichordist offer J. S. Bach's rarely heard *Clavierübung III* (The Organ Mass). Part of a three-concert series featuring the works of J. S. Bach. Organists Jan Hora and Lionel Rogg offer all-Bach recitals in May.

VIVA! Concerts

Only a limited number of tickets are available to all VIVA! concerts.

Marcel Khalife and Ensemble: The Music of Lebanon

Friday, April 19, 7:30.

One of the world's leading Arabic musicians, Khalife has reshaped traditional Arabic music into a universally alluring form of expression, with haunting vocals and mesmerizing instrumentals. \$27 or \$23; CMA members \$23 or \$20. "Endlessly fascinating." —*Los Angeles Times*



Emil Zrihan: Jewish Music of Morocco

Sunday, April 21, 7:30.

Emil Zrihan, the head cantor at the pre-eminent synagogue in Ashkeloh, Israel, is acknowledged as one of the finest countertenors in the world. The power and range of his voice express the emotional intensity of Jewish liturgical music, Spanish flamenco, and Sephardic songs, as well as the vivacity of Andalusian *mawal*, an improvisational form performed by Arabs throughout North Africa and the Levant. Zrihan and his six-member ensemble blend these various styles into a seamless music of his own. Cleveland debut. \$27 or \$23; CMA members \$23 or \$20. "Stunning countertenor." —*Chicago Tribune*



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SNAPSHOT FROM THE PAST

I knew returning to Cleveland to care for my elderly parents would give me an opportunity to reconnect with my "roots," but I had no idea that those roots would spread to the Cleveland Museum of Art. After their deaths, there was a house full of memories to go through. Among the hundreds of old family photographs, one in particular stood out. It was a tiny, faded photo of my father and grandfather standing by an enormous white column. On the back, in faint blue ink, was my grandmother's handwriting: "Arthur and Allen at the Art Museum." Dad was four years old, with a pudding-bowl haircut, white linen romper, and little black sandals. Grandpa, in rolled-up shirtsleeves and jaunty straw skimmer, proudly held his hand. On this splendid summer day in 1916 he was introducing his young son to "a world of great art" at the brand-new museum.

On a similar summer day I stood on the same spot where my father and grandfather had been



over 80 years ago. It reinforced a family bond in a way I cannot describe. Even now, as a resident of North Carolina, being a member of the Cleveland Museum of Art is very important to me. It means more than just gift shop discounts and exhibition previews when I return for a visit. It links me to my past, and to the legacy left to me by that little photo: that art is an important part of life to be enjoyed at any age.

Linda E. Hill
Raleigh, North Carolina

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The Corporate Council consists of area business leaders who play an important role in the development of individual and corporate partnerships among the museum, the community, and beyond. The group ranges from small business owners to partners in large firms around Cleveland. As the link to the corporate community, the Corporate Council fosters relationships that assist in achieving the museum's goals, both financially and by creating awareness that this institution plays a vital role in northeast Ohio.

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APRIL

S M T W T F S
1 2 3 4 5 6
7 8 9 10 11 12 13
14 15 16 17 18 19 20
21 22 23 24 25 26 27
28 29 30

**2 Tuesday
Highlights Tour**
1:30

**3 Wednesday
Lecture** 1:00
Dorothy Gill Barnes
Gallery Talk 1:30
Tomb Raiders: Egypt and China
Lecture 6:30 *Art and Management: Cesar Pelli and Glen Hiner* **T**
Film 7:00 *Jung (War): In the Land of the Mujaheddin* **S**

**4 Thursday
Highlights Tour**
1:30
Concert 2:00 *An Afternoon of Harpsichord Music*

**5 Friday
Highlights Tours**
1:30 and 6:00
Nia Coffee House
6:30–9:30
Jazzfest Program
7:00 *A Kurt Weill, Langston Hughes Collaboration*

**6 Saturday
Art Appreciation Class Begins**
10:30–12:00 *Modern and Contemporary Art* **S B**
Gallery Talk
10:30 *Tomb Raiders: Egypt and China*
Highlights Tours
1:30 and 3:00
CMA Day at Gund Arena 7:00
The Art of Sports.
Call 216–420–2472 for discount tickets to Cavs-Bulls game

**7 Sunday
Gallery Talk** 1:30
Tomb Raiders: Egypt and China **V**
Film 1:30 *Jung (War): In the Land of the Mujaheddin* **S**
Lecture 2:00
Luxury Crafts at the Court of the Great Mughal. Robert Skelton
Family Express
2:00–4:30 *Sparkle, Shimmer, and Shine*
Concert 2:30 *The University Circle Wind Ensemble with Karel Paukert, organ and Gerardo Teissonnière, piano*
Highlights Tour
3:00

**9 Tuesday
Highlights Tour**
1:30

**10 Wednesday
Gallery Talk** 1:30
Art of the Andes
Curator's Gallery Talk 6:30 *Photography Transformed.*
Tom Hinson
Film 7:00 *Saudade do Futuro* **S**
Lecture 7:30 *Some Went Down to the Sea in Ships: Mediterranean Seafaring in the Bronze Age (3000–1200 BC).*
Shelly Wachsmann

**11 Thursday
Highlights Tour**
1:30

**12 Friday
Highlights Tour**
1:30
Highlights Tour
6:00
Film 6:00 *Asōka* **S**
Nia Coffee House
6:00–9:30
Lecture 6:30
Emperor's Choice.
Joellen Deoreo
Harvey Buchanan Lecture
7:00 *The Meaning of the Cloth.*
Arthur C. Danto

**13 Saturday
Gallery Talk**
10:30 *Fancy Dress*
All-day Drawing Workshop 10:30–4:00 **S B**
Highlights Tours
1:30 and 3:00

**14 Sunday
Gallery Talk** 1:30
Floral Trails
Film 1:30 *Bombay Eunuch* **S**
Lecture 2:00
Paradise in Mughal Gardens.
Elizabeth Moynihan
Family Express
2:00–4:30 *Sparkle, Shimmer, and Shine*
Recital 2:30 *David Leisner, guitar*
Highlights Tour
3:00

**16 Tuesday
Highlights Tour**
1:30

**17 Wednesday
Gallery Talk** 1:30
Photography Transformed
Film 6:45 *The Chess Players* **S**
Lecture/Recital
7:30 *Beethoven Piano Sonatas.*
Daniel Shapiro

Asōka



**18 Thursday
Highlights Tour**
1:30

**19 Friday
Highlights Tours**
1:30 and 6:00
VIVA! Concert
7:30 *Marcel Khalife and Ensemble: The Music of Lebanon* **S**

**20 Saturday
Gallery Talk**
10:30 *The Art of Writing*
Highlights Tours
1:30 and 3:00

**21 Sunday
Circle of Masks Festival** 1:00–4:00
Mask-Making Workshops
1:00–3:15
In•Let Dance Theatre with the YARD
1:30 and 2:30 *Out of the Woods*
2:00 and 3:00
Within the City
3:30 *Salmagundi*
Gallery Talk 1:30
Photography Transformed

Film Double Feature 1:30 *Millay at Steepletop and The Man Who Bought Mustique* **S**
Lecture 2:00
Visions of Marble, Visions of Paradise: The Tradition of the Taj Mahal.
Catherine Asher
Highlights Tour
3:00
VIVA! Concert
7:30 *Jewish Music of Morocco* **S**

**23 Tuesday
Highlights Tour**
1:30

**24 Wednesday
Gallery Talk** 1:30
Fancy Dress
Film 7:00 *ABCD* **S**
Gala Music Concert 7:30 *Czech Nonet* **S**
Trideca Lecture
7:30 *Ohio Ceramics: The Missing Link*
Margaret Carney **S**

**25 Thursday
Highlights Tour**
1:30

**26 Friday
Highlights Tours**
1:30 and 6:00
Basic Parade Workshop 6:00–9:00 **S P**
Nia Coffee House
6:00–9:30
Film 7:00 *Cool and Crazy* **S**
Viola Extraganza 7:30 *Many violists from the Cleveland Orchestra* **S**

**27 Saturday
Gallery Talk**
10:30 *Animals in Egyptian Art*
Basic Parade Workshop 1:30–4:30 **S P**
Highlights Tours
1:30 and 3:00

**28 Sunday
Basic Parade Workshop** 1:30–4:30 **S P**
Gallery Talk 1:30
Objects of Grandeur
Film 1:30 *Cool and Crazy* **S**
Family Express
2:00–4:30 *Sparkle, Shimmer, and Shine*
Recital 2:30 *Homage to J. S. Bach: Janina Ceaser, harpsichord with Karel Paukert, organ*
Highlights Tour
3:00

**30 Tuesday
Highlights Tour**
1:30

Curatorial consultation for members is offered the first Thursday of each month; call for an appointment.



Emil Zrihan

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Audio guide of the collection. Free.

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Tuesday, Thursday, Saturday, Sunday 10:00-5:00
Wednesday, Friday 10:00-9:00
Closed Mondays (some holidays excepted), July 4, Thanksgiving, December 25, and January 1

Still Lifes Café

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Tuesday-Friday 10:00-11:30 and 1:30-4:45

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Staff

Laurence Channing,
Gregory M. Donley,
Kathleen Mills
Photography:
Howard T. Agriesti,
Gary Kirchenbauer,
Gregory M. Donley
Digital scanning:
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